FACES SEEN ON THE SCREEN AND STAGE

CLEO RIDGLEY IN "THE SELFISH WOMAN" at the STRAND

BETH LYDY in "STEP THIS WAY"

DOROTHY MEGREW in THE BOOMERANG

AMETA PYNES in "HELLO NEW YORK"

THE history of the theatre is full or illustrations of the opportunities that have come to unimportant, ambitious players, and that the same chances come to the producer of motion pictures never was better or more substantially illustrated than in the case of Thomas H. Ince's cinema "Civilization," now in its second month at the Criterion Theatre. It is frequently the supposedly insignificant and unimportant scenes that have contributed most to the success of some of his pictures. Just as in the case of the "legitimate play," it is sometimes the unexpected that goes toward making a show a real hit.

Ince spent thousands of dollars to produce "Civilization" and naturally counted on his most elaborate "sets" to win the greatest measure of appreciation, but the managerial belief was all upset at the very first performances in Los Angeles and New York, when the audience showed more than an unusual amount of interest in several scenes that were simple and unimportant when contrasted with some of the other portions of the big film.

In the scene in the capital city of Wredpryd—the mythical kingdom in which the story of "Civilization" is located—Mr. Ince erected a palace surrounded with buildings equally impressive in the matter of size and expense. Into this scene he introduced about 8,000 soldiers—cavalrymen astride their chargers, a host of artillerymen leaving for the scene of conflict, and of course the infantry. As these "Civilization" soldiers were marching from the supposed city of Wredpryd and while the streets were jammed with a hurrahing public three or four aeroplanes accidentally flew above the marching troops and an obliging sun cast their shadows across the footsteps of the departing soldiers. At each presentation of "Civilization" this accidental but none the less mightily effective quartet of aeroplane shadows receives more generous applause than many big scenes that the producer spent hours in planning for his peace spectacle.

And again, the introduction of an 18-months-old baby girl, scarce able to toddle, chasing waddling baby ducks comes in for more approbation at each performance than almost any other part of the entertainment. This little girl, daughter of J. Parker Read, Jr., Mr. Ince's personal representative, in an attractive Dutch costume, merely arises from the floor where she has been squatting, stretches out her arms to the little ducklings and with unsteady gait toddles after them. It is the infantile difficulty of getting on her little feet and balancing her tiny, chubby self that invariably arouses the "Civilization" audiences to a hearty round of applause. It is all so simple, so thoroughly human, so delightfully natural that it lifts this single portion of the picture above almost any other scene in the eleven reels of film. After everybody leaves the Criterion Theatre the chances are that they remember little Lillian Read above any other particular actor or actress in the picture. Yet the introduction of this little toddler was only made by Mr. Ince after he had put on his biggest scenes; after he had purchased a steamer in San Francisco and had her proceed under her own power to San Diego, where he turned her over to the United States navy for a target while his battery of camera men clicked off thousands of feet; after he had made war scene after war scene in which thousands of persons participate; after he had introduced the Nazarene as an important character in "Civilization"; after he had caused a whole town to be built merely to be destroyed by a fleet of bomb equipped aeroplanes, and other big and amazing things too numerous to be mentioned. It was then that Mr. Ince realized the necessity of some simpler effects by way of contrast and relief, and so he turned out these little human touches like the baby episode.

DOROTHY LEEDS in 'Step this Way'

MARIE TEMPEST in 'A Lady's Name'

KATHARINE GALLOWAY in 'Molly O'

HELEN CLARKE in 'Very Good Eddie'

HAZEL TURNEY in "The Cinderella Man"

ON THE SCREEN.

The Lyric Theatre will have a new series of pictures to-morrow which are described as "How America Prepared," said to be on the same general plan as the British war pictures recently on view in this city. It will give many interesting pictures of American army and navy life. Many distinguished guests have been invited for the opening night.

The cinemas that continue on view are "The Fall of a Nation" at the Liberty Theatre, which is to begin to-day its last week; "The Queen of the Roses" at the Candler Theatre, "Civilization" at the Criterion Theatre and Billie Burke in "Gloria's Romance" at the Globe Theatre. W. A. Brady will add to this film "Paying the Price" with Gail Kane in the leading role.

The Rialto Theatre in view of the weather has decided on a comedy week. So Douglas Fairbanks, who is so dashing and lively on the film, will be seen in "The Half Breed," while Charles Chaplin will appear in "The Vagabond." There will be the customary musical features, in which the quartet from "Rigoletto," sung by Regina Vicarino, Harriette McConnell, John Campbell and Alfred de Manby, will be heard.

June Caprice is the star of the picture play which William Fox will show this afternoon at the Academy of Music. "Caprice of the Mountains" is the title of the new play.

Wallace Reid, who has appeared in all the cinemas with Geraldine Farrar will share the chief place on the Strand programme this week with Cleo Ridgley. They will be seen in "The Selfish Woman" by Hector Turnbull. Charles Chaplin in "The Vagabond" is also announced here.

Donald Brian will be the hero of "The Smugglers," which is the new cinema at the Broadway Theatre this week. The piece is a comedy in spite of its title. Charles Chaplin in "The Vagabond" is also announced here for the week.

Replying to a number of adverse comments directed against the caricature of William J. Bryan in "The Fall of a Nation" at the Liberty Theatre Thomas Dixon said yesterday:

"The film drama is usually singled out for condemnation in matters that excite no remark when presented on the legitimate stage. Such is the case here. The ex-Secretary of State is being caricatured in almost every summer show or revue in the country. I saw him cartooned in the Ziegfeld Follies the other night and in a Columbia Theatre revue in Chicago last week. From time immemorial the stage comedian as well as the editorial paragrapher and the newspaper cartoonist has had the privilege of poking fun at public characters. Yet when the motion picture author does the same thing hands are held up in horror and 'breaches of decency and national respect' are talked of.

"I deny any disrespect to the high office of Secretary of State. I attacked Mr. Bryan on his record as a public man in opposing the firm stand that President Wilson had taken as to violations of the rights of neutrals. All the statements of facts implied in my caricature are true. Resigning from the Secretaryship, Mr. Bryan, so to speak, 'hogged' the Chautauqua platform and became the star lecturer at an emolument of $500 per lecture. He raised the price, generally collected the fees in advance and put the other Chautauqua speakers in the shade so that summer many of them could not obtain engagements. The theme of his oratory was 'Peace.' He was surrounded by groups of admiring women and children as in the picture. The prophetic part of the caricature is a forecast of what would happen should such an orator present to an invading army his Utopian peace proposals. He would be laughed at and buffeted for his pains. However sincere the intentions of Mr. Bryan, as a professed friend of unpreparedness he is unconsciously the most dangerous enemy to American liberty."

The twentieth anniversary of the initial employment of the motion picture as a medium for recording current events—in other words the introduction of the "topical" film—is at hand, and, in honor of the occasion Managing Director S. L. Rothapfel of the Rialto will present a special topical section of unusual interest during the coming week.

The development of the motion picture business, industry or art (as one may be pleased to regard it) has been so rapid that few realize that the first attempt to record current news events in that manner was made only twenty years ago. This is a season of many anniversaries in the motion picture world, but none of greater importance. Prior to the introduction of the topical, which enjoys even greater vogue abroad than here, the photo play was unknown and the subjects shown on the screen were commonplace features of every day life, as, for instance, a bootblack shining shoes, or "A Rough Sea at Dover."

The Derby, England's greatest horse-race, was photographed in 1896 by Robert W. Paul, a pioneer in the business, and exhibited by him on the stage of the historic Alhambra Theatre, London, where it broke all box office records of that period and proved such a sensation that it immediately established the popularity of the topical film throughout Europe and the colonies. The United States was not long in sensing the value of the idea and adopting it.

The Clara Kimball Young Film Corporation has begun the actual production of a screen version of Robert W. Chambers's novel "The Common Law." When Lewis J. Selznick, already one of the pathfinders to the successful development of the motion picture industry, announced a few months ago the organization of Miss Young's own film producing company and his plans to present that popular star in a series of twelve pictures a year, some of the wiseacres of the industry shook their heads. So rapidly did the new enterprise develop and so hearty was the response of the motion picture theatre proprietors throughout the nation that a number of the managers in the cinema business are now planning to present their stars along Mr. Selznick's methods.

Miss Young is at present taking a vacation at Poland Springs, Me., while her director-general, Albert Capellani, is preparing the scenario of "The Common Law," making his scene plots and engaging the supporting company. The selection of the picture to follow "The Common Law" has been made, but it has been decided to withhold the announcement. Miss Young will begin work on the second picture when the first is half completed. A system has been devised whereby the star, without overtaxing her strength, can play in two productions simultaneously. In this way it will be possible to produce twelve big pictures a year without difficulty. The directors will work under the supervision of M. Capellani. All of Miss Young's first pictures will be adaptations of noted novels or successful plays, for the rights to which many thousand dollars are being expended. Both Miss Young and Mr. Selznick believe that the motion picture public infinitely prefers screen versions of big novels and plays to the general run of trashy stories being written for the screen.

New York is to have the opportunity of viewing another spectacular motion picture production, "The Price of Liberty," which will be shown at one of the Broadway theatres shortly. The producers announce "sensational scenes showing the destruction of New York by an enemy aircraft fleet, a gigantic naval battle and thrilling land battles on both the Atlantic and Pacific coasts." In addition the latest and most comprehensive pictures of our army and navy will be presented. Nancy Hathaway will have the leading role in this production.

CARR'S ARTISTIC CAREER.

What Sort of an Artist His Father Hoped He'd Be.

Alexander Carr, the star of "An April Shower" at the Palace last week, is the son of a Russian Jewish rabbi. When Alex was 5 years old the family came to North America and settled in Winnipeg. There the boy was brought up in the serious and reflective atmosphere of the rabbi's home. He was given as good an education as the limited means of the family permitted. The boy had a good head, and he also had artistic talent, more than his good father realized, proud as he was of the lad.

Carr's father believed the boy to be gifted as an artist, but an artist who was to work with palette and oils and brushes. The boy did good work in that way, too, but the appeal was not as strong as it might be. Carr wanted to be an actor. Unconsciously he was one, for in his neighborhood he was always the amateur entertainer. The father frowned on the professional stage. He wanted his boy to be a painter—on that he was determined. Carr laughs as he looks back on those happy Winnipeg days.

"Every time a troupe came to town I was as close to the theatre and the stage as I could get," he said recently. "The climax came when I was 12 years old. There was a circus in town—you know the rest. My father would never have given his consent to my going on the stage, so I took matters into my own hands and went away with the circus. I carefully omitted taking my folks into my confidence in the matter, however. Instead I left a note for my father telling him what I had done and promising him that I would never come home until I could greet him with the news that I was a star in my chosen profession.

"Did I get it done? I did, and kept my word to the letter. It was a long and hard road that I had to travel before I could go back home the way I had resolved upon, but when next I saw my father I was a star in a musical show in San Francisco. Of course I corresponded with the family all those years, but I didn't see them until my company reached Frisco with myself as the featured player. The family had moved from Winnipeg during my wanderings and had settled on the Coast.

"In the circus I had been a clown. I had a good tenor voice in those days, however, and I always disliked comedy, so it wasn't very long before I had a chance to do something more serious than clowning. You may take my word that what I did was serious, too; serious, for it meant an extremely unpleasant uncertainty of eating and sleeping. I sang for a travelling medicine show. Gradually I went into the varieties, singing in honky-tonks or any kind of a theatre that would have me. It was a rough and rugged road, to be sure, but a good teacher.

"Here," confided Mr. Carr, "is the difference between what you learn from experience and what you are taught from text books in colleges. What you learn from experience you never forget. It is impressed upon your very character in such a way that it always remains part of you. By hard work and much struggling I gradually got ahead—it would take too long to tell of the long and bitter stages in my journey. I broke into the straight dramatic game while playing in Detroit years ago. It wasn't a good show, to be sure, and it was with a travelling company, but I was at last doing something nearer to that which I believed was my destiny in life.

"I had made a study of character acting, and I love it. It is my life work. In 'An April Shower,' my present sketch, I play the character of *Jacob Goodman*, a gentle, self sacrificing Jew. The trouble with Jewish characterization on the stage in the past has been that the actors made it a clownish, impossible thing, as much Jewish as it was Hindu. In 'Potash and Perlmutter' I made the part of *Perlmutter*, which I created, a true Jewish character, as true as can be drawn with stage means. In *Jacob Goodman's* character I try to show a picture of Jewish family life, the trait of every one to make any sacrifice for the happiness of any other.

At the Parks and Beaches.

LUNA PARK—Free vaudeville and band concerts, dancing, athletic sports and all kinds of amusement park sensations provided by the management.

BRIGHTON BEACH—The newest and best of the moving pictures shown to the audience on the beach while the spectators are comfortably seated and kept cool by the ocean breezes.

GLEN ISLAND—Reached by a beautiful sail on special steamers; grounds skilfully laid out with flowers and shrubs; restaurants and all kinds of amusement for young and old.

PALISADES PARK—There is an open air vaudeville show free to visitors, while the unusual pleasure of surf bathing on the Palisades, band concerts and similar open air diversions at their best may be enjoyed here.

NORTH BEACH — Vaudeville and circus acts in the open air, free fireworks on Tuesdays and Thursdays and a swimming pool which the Board of Health is said to have pronounced ideal.

WHERE TO DANCE.

There are more dances on the roof of the New Amsterdam Theatre after the performance of the Follies has come to an end. The Midnight Frolic enlists the services of William Rock and Frances White, in addition to other well known cabaret performers. Then many of the dancers who helped to make the resort so popular last winter are still to be seen.

The ballroom of Montmarte at Night has not been closed on account of the summer weather. Doralinda is still to be admired there. Lucette Valsy and Martin Reignier are still among the dancers.

Marie Lavarre, who was a popular member of the company in "Town Topics" last winter, will be seen to-morrow night in "Splash Me" at the Shelburne Hotel at Brighton Beach. There are also opportunities for the visitors to dance if they want to.